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works of art in the world. If we believe in beauty as an influence for good we will feel sure that the children must have learned a lesson in this short morning more valuable than book knowledge, and one which will leave an impression not soon to be forgotten.

M. B. P.

**POST IMPRESSIONISM** It is sometimes a question whether it is wiser to ignore than condemn that which is utterly unworthy. To the perfectly normal individual the suggestion that the drawings by Henri Matisse and Pablo Picasso, reproduced in a Special Number of *Camera Work* recently issued, could be taken seriously would seem absurd and yet by some they undoubtedly are. Indeed, the fact that they are handsomely reproduced and with accompanying essays made the sole subjects of a dignified publication in itself excites wonder and curiosity. Because they cannot be understood they are the more confusing since the custom is to confound incomprehensibility with wisdom. That true greatness is always simple the majority forget. The performance of these so-called artists is that of men walking demurely on a crowded thoroughfare on their heads rather than their feet. That one would choose this awkward mode of locomotion without adequate reason it is hard to believe. Furthermore, the critics and the public have erred so often in the past that it behooves them to be wary—"Is this another prophet risen among us?" they say—"Are we blind or they?" So ugliness and even vulgarity are tolerated and the bewilderment grows. But what legitimate excuse can be found for such degradation of art? Surely none that is adequate. These works of Matisse and Picasso have not beauty or strength or truth. They are not realistic, interpretative or imaginative—they are meaningless, unlovely, absurd. The text which accompanies them consists of two articles written by Miss Gertrude Stein, an American resident in Paris, which are supposed to express in literary form the true Post Impressionistic spirit and are

given as the real *raison d'être* of this special publication. It is true that the text accords admirably with the pictures and may, as is said in the editorial foreword, be regarded as offering a "common denominator of comprehension" to the attitude which inspires the movement upon which they comment. A single sentence will suffice as illustration. In her article on Matisse Miss Stein says: "There were very many who were wanting to be ones doing what he was doing that is to be ones clearly expressing something and then very many of them were not wanting to be being ones doing that thing, that is clearly expressing something, they wanted to be ones expressing something being struggling, something being going to be some other thing, something being going to be something some one some-time would be clearly expressing and that would be something that would be a thing then that would then be greatly expressing some other thing than that thing, certainly very many were then not wanting to be doing what this one was doing clearly expressing something and some of them had been ones wanting to be doing that thing wanting to be ones clearly expressing something."

No, gentle reader, it was not our printer or proof-reader who did it—we are not accountable for the construction or punctuation of this sentence. Just so it is set down in the Special Number of *Camera Work* sent to us for review. This is Post Impressionism.

**FRENCH ART IN AMERICA** An interesting record of the exhibition of French Art, "Société des Peintres et des Sculpteurs," which was brought to this country last autumn and shown in Buffalo, St. Louis, Chicago and Boston, is given in the most recent number of *Academy Notes*, published by the Buffalo Fine Arts Academy. The attendance in the several cities is given as follows: Buffalo, 24,580; Chicago, 43,263; St. Louis, 6,707; Boston, 26,573; which with 30,517 in Pittsburgh, where thirty-seven of the paintings were